

FRÉDÉRIC CHOPIN

Complete Works for the Piano

Edited and Fingered,
and provided with an Introductory Note by
CARL MIKULI

Historical and Analytical Comments by
JAMES HUNEKER

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FRÉDÉRIC FRANCOIS CHOPIN

According to a tradition—and, be it said, an erroneous one—Chopin's playing was like that of one dreaming rather than awake—scarcely audible in its continual *pianissimos* and *una cordas*, with feebly developed technique and quite lacking in confidence, or at least indistinct, and distorted out of all rhythmic form by an incessant *tempo rubato*! The effect of these notions could not be otherwise than very prejudicial to the interpretation of his works, even by the most able artists—in their very striving after truthfulness; besides, they are easily accounted for.

Chopin played rarely and always unwillingly in public; "exhibitions" of himself were totally repugnant to his nature. Long years of sickness and nervous irritability did not always permit him the necessary repose in the concert-hall, for displaying untrammelled the full wealth of his resources. In more familiar circles, too, he seldom played anything but his shorter pieces, or occasional fragments from the larger works. Small wonder, therefore, that Chopin the Pianist should fail of general recognition.

Yet Chopin possessed a highly developed technique, giving him complete mastery over the instrument. In all styles of touch the evenness of his scales and passages was unsurpassed—nay, fabulous; under his hands the pianoforte needed to envy neither the violin for its bow nor wind-instruments for the living breath. The tones melted one into the other with the liquid effect of beautiful song.

A genuine piano-hand, extremely flexible though not large, enabled him to play arpeggios of most widely dispersed harmonies and passages in wide stretches, which he brought into vogue as something never attempted before; and everything without the slightest apparent exertion, a pleasing freedom and lightness being a distinguishing characteristic of his style. At the same time, the tone which he could *draw out* of the instrument was prodigious, especially in the *cantabiles*; in this regard John Field alone could compare with him.

A lofty, virile energy lent imposing effect to suitable passages—an energy without roughness; on the other hand, he could carry away his hearers by the tenderness of his soulful delivery—a tenderness without affectation. But with all the warmth of his peculiarly ardent temperament, his playing was always within bounds, chaste, polished and at times even severely reserved.

In keeping time Chopin was inflexible, and many will be surprised to learn that the metronome never left his piano. Even in his oft-decried *tempo rubato* one hand—that having the accompaniment—always played on in strict time, while the other, singing the melody, either hesitating as if undecided, or, with increased animation, anticipating with a

kind of impatient vehemence as if in passionate utterances, maintained the freedom of musical expression from the fetters of strict regularity.

Some information concerning Chopin the Teacher, even in the shape of a mere sketch, can hardly fail to interest many readers.

Far from regarding his work as a teacher, which his position as an artist and his social connections in Paris rendered difficult of avoidance, as a burdensome task, Chopin daily devoted his entire energies to it for several hours and with genuine delight. True, his demands on the talent and industry of the pupil were very great. There were often "de leçons orageuses" ("stormy lessons"), as they were called in school parlance, and many a fair eye wet with tears departed from the high altar of the Cité d'Orleans, rue St. Lazare, yet without the slightest resentment on that score against the dearly beloved master. For this same severity, so little prone to easy satisfaction, this feverish vehemence with which the master strove to raise his disciples to his own plane, this insistence on the repetition of a passage until it was understood, were a guaranty that he had the pupil's progress at heart. He would glow with a sacred zeal for art; every word from his lips was stimulating and inspiring. Single lessons often lasted literally for several hours in succession, until master and pupil were overcome by fatigue.

On beginning with a pupil, Chopin was chiefly anxious to do away with any stiffness in, or cramped, convulsive movement of, the hand, thereby obtaining the first requisite of a fine technique, "*souplesse*" (suppleness), and at the same time independence in the motion of the fingers. He was never tired of inculcating that such technical exercises are not merely mechanical, but claim the intelligence and entire will-power of the pupil; and, consequently, that a twentyfold or fortyfold repetition (still the lauded arcanum of so many schools) does no good whatever—not to mention the kind of practising advocated by Kalkbrenner, during which one may also occupy oneself with reading! He treated the various styles of touch very thoroughly, more especially the full-toned *legato*.

As gymnastic aids he recommended bending the wrist inward and outward, the repeated wrist-stroke, the pressing apart of the fingers—but all with an earnest warning against over-exertion. For scale-practice he required a very full tone, as *legato* as possible, at first very slowly and taking a quicker tempo only step by step, and playing with metronomic evenness. To facilitate the passing under of the thumb and passing over of the fingers, the hand was to be bent inward. The scales having many black keys (B major, F-sharp, D-flat) were

studied first, C major, as the hardest, coming last. In like order he took up Clementi's Preludes and Exercises, a work which he highly valued on account of its utility. According to Chopin, evenness in scale-playing and arpeggios depends not only on the equality in the strength of the fingers obtained through five-finger exercises, and a perfect freedom of the thumb in passing under and over, but foremostly on the perfectly smooth and constant sideways movement of the hand (not *step* by *step*), letting the elbow hang down freely and loosely at all times. This movement he exemplified by a *glissando* across the keys. After this he gave as studies a selection from Cramer's *Études*, Clementi's *Gradus ad Parnassum*, The Finishing Studies in Style by Moscheles, which were very congenial to him, Bach's English and French Suites, and some Preludes and Fugues from the Well-Tempered Clavichord.

Field's and his own nocturnes also figured to a certain extent as studies, for through them—partly by learning from his explanations, partly by hearing and imitating them as played indefatigably by Chopin himself—the pupil was taught to recognize, love and produce the *legato* and the beautiful connected singing tone. For paired notes and chords he exacted strictly simultaneous striking of the notes, an arpeggio being permitted only where marked by the composer himself; in the trill, which he generally commenced on the auxiliary, he required perfect evenness rather than great rapidity, the closing turn to be played easily and without haste.

For the turn (*gruppetto*) and appoggiatura he recommended the great Italian singers as models; he desired octaves to be played with the wrist-stroke, but without losing in fullness of tone thereby. Only far-advanced pupils were given his *Études* Op. 10 and Op. 25.

Chopin's attention was always directed to teaching correct phrasing. With reference to wrong phrasing he often repeated the apt remark, that it struck him as if some one were reciting, in a language not understood by the speaker, a speech carefully learned by rote, in the course of which the speaker not only neglected the natural quantity of the syllables, but even stopped in the middle of words. The pseudo-musician, he said, shows in a similar way, by his wrong phrasing, that music is not his mother-tongue, but something foreign and incomprehensible to him, and must, like the aforesaid speaker, quite renounce the idea of making any effect upon his hearers by his delivery.

In marking the fingering, especially that peculiar to himself, Chopin was not sparing. Piano-playing owes him many innovations in this respect, whose practicalness caused their speedy adoption, though at first certain authorities, like Kalkbrenner, were fairly horrified by them. For example, Chopin did

not hesitate to use the thumb on the black keys, or to pass it under the little finger (with a decided inward bend of the wrist, to be sure), where it facilitated the execution, rendering the latter quieter and smoother. With one and the same finger he often struck two neighboring keys in succession (and this not simply in a slide from a black key to the next white one), without the slightest noticeable break in the continuity of the tones. He frequently passed the longest fingers over each other without the intervention of the thumb (see *Étude* No. 2, Op. 10), and not only in passages where (e.g.) it was made necessary by the holding down of a key with the thumb. The fingering for chromatic thirds based on this device (and marked by himself in *Étude* No. 5, Op. 25), renders it far easier to obtain the smoothest *legato* in the most rapid tempo, and with a perfectly quiet hand, than the fingering followed before. The fingerings in the present edition are, in most cases, those indicated by Chopin himself; where this is not the case, they are at least marked in conformity with his principles, and therefore calculated to facilitate the execution in accordance with his conceptions.

In the shading he insisted on a real and carefully graduated *crescendo* and *decrescendo*. On phrasing, and on style in general, he gave his pupils invaluable and highly suggestive hints and instructions, assuring himself, however, that they were understood by playing not only single passages, but whole pieces, over and over again, and this with a scrupulous care, an enthusiasm, such as none of his auditors in the concert-hall ever had an opportunity to witness. The whole lesson-hour often passed without the pupil's having played more than a few measures, while Chopin, at a Pleyel upright piano (the pupil always played on a fine concert grand, and was obliged to promise to practise on only the best instruments), continually interrupting and correcting, proffered for his admiration and imitation the warm, living ideal of perfect beauty. It may be asserted, without exaggeration, that only the pupil knew Chopin the Pianist in his entire unrivalled greatness.

Chopin most urgently recommended ensemble-playing, the cultivation of the best chamber-music—but only in association with the finest musicians. In case no such opportunity offered, the best substitute would be found in four-hand playing.

With equal insistence he advised his pupils to take up thorough theoretical studies as early as practicable. Whatever their condition in life, the master's great heart always beat warmly for the pupils. A sympathetic, fatherly friend, he inspired them to unwearying endeavor, took unaffected delight in their progress, and at all times had an encouraging word for the wavering and dispirited.

CARL MIKULI.

THE BALLADES

CHOPIN composed four Ballades; the first, in G minor, opus 23, was published in June, 1836; the second, in F major-A minor, opus 38, in September, 1840; the third, in A flat, opus 47, November, 1841; and the fourth, in F minor, opus 52, in February, 1843. In his "Studies in Modern Music," W. H. Hadow has said some pertinent things about Chopin. Yet we must not unconditionally accept his statement that "in structure Chopin is a child playing with a few simple types; and almost helpless as soon as he advances beyond them; in phraseology he is a master whose felicitous perfection of style is one of the abiding treasures of the art." Chopin then, according to Hadow, is no builder of the lofty rhyme, but the poet of the single line, a maker of the phrase exquisite. This is hardly comprehensive enough. With the more classic, complex types of musical organism Chopin had little sympathy, nevertheless he contrives to write two movements of a piano sonata that are excellent—the first half of the B flat minor Sonata. But he preferred the idealized dance-forms; the Polonaise, Mazurka, and Waltz were already in existence for him to manipulate. The Ballade was not. Here he is not an imitator or remodeller, but creator. Not loosely jointed, but compact structures glowing with genius and of a definite unity in form and expression are the Ballades—commonly written in six-eight and six-four time. "None of Chopin's compositions surpasses in masterliness of form and beauty and poetry of contents his Ballades. In them he attains the acme of his power as an artist," declares Professor Niecks.

The G minor Ballade is the Odyssey of Chopin's soul; in it are the surge and thunder of the poet. That 'cello-like *Largo* with its noiseless suspension stays us for a moment at the entrance of Chopin's House Beautiful. Then, told in his most dreamy tones, the legend begins. As in some fabulous tale of the Genii this Ballade discloses surprising and delicious things. There is the tall lily in the fountain that nods to the sun. It drips in cadenced monotone and its song is echoed by the lips of the slender-hipped girl with the midnight eyes—and so I might weave a story of what I see in this Ballade and my readers would be puzzled or aghast. With such a composition any programme could be planned, even the story of the Englishman who is said to have haunted the presence of Chopin beseeching that he teach him this Ballade. That Chopin had a definite programme there can be no doubt; but, wise artist that he was, he has left no clue beyond the Lithuanian poems of the Polish bard, Adam

Mickiewicz. Karasowski relates that when Chopin and Schumann met in Leipsic the former confessed that he had been "incited to the creation of the Ballades by the poetry" of his fellow countryman. The true narrative tone is in this symmetrically constructed Ballade—"After Konrad Wallenrod"—the most spirited and daring work of Chopin, according to Schumann. Of the four Ballades Louis Ehlert writes: "Each one differs entirely from the others, and they have but one thing in common—their romantic working out and the nobility of their motives. Chopin relates in them, not like one who communicates something really experienced; it is as though he told what never took place, but what has sprung up in his inmost soul, the anticipation of something longed for. They may contain a strong element of national woe, much outwardly expressed and inwardly burning rage over the sufferings of his native land; yet they do not convey positive reality as does a Beethoven sonata." Which means that Chopin was not such a realist as Beethoven? Ehlert is one of the few sympathetic German commentators on Chopin, yet he did not always indicate the salient outlines of his art. Perhaps only the Slav may hope to understand Chopin thoroughly. But these Ballades are more truly touched by the universal than any of his works; they belong as much to the world as to Poland.

The G minor Ballade is a logical, well-knit and largely-planned composition; the closest parallelism may be detected in its thematic scheme. Its second theme in E flat major is lovely in line, color and sentiment. The modulating of the first theme, into A minor, and the quick answer in E major of the second, are evidences of Chopin's feeling for organic unity. Development, as in strict cyclic forms, there is not much. After the cadenza, built on a figure of wavering tonality, a waltz-like theme emerges and enjoys a capricious butterfly existence. Passage-work of an etherealized character leads to the second subject, now augmented and treated with a broad brush. The first questioning theme is again heard and like a blast the *presto* comes. It is a whirlwind and the piece ends in storm of scales and octaves. The last bar of the introduction has caused some critical controversy. Gutmann, Mikuli and other Chopin pupils declare for the E flat; Klindworth and Kullak use it. Xaver Scharwenka gives a D natural in the Augener edition. That he is wrong is proved by internal testimony. Chopin intended the E flat, and twenty-eight bars later employs a similar effect; indeed, the entire composition contains

examples—look at the first bar of the Waltz episode. As Niecks puts it, “this dissonant E flat may be said to be the emotional keynote of the whole poem. It is a questioning thought that like a sudden pain shoots through mind and body.” There is still more confirmatory evidence. Mr. Ferdinand von Inten, a well-known pianist and pedagogue of New York, saw the original Chopin manuscript at Stuttgart. It was the property of Professor Lebert, and it contains the much discussed E flat. This testimony ought to be final; besides, the D natural robs the bar of its meaning and is insipid. On the third page, third bar, Kullak uses F natural in the treble; so does Klindworth, though F sharp may be found in some editions. On the last page, second bar, first line, Kullak writes the passage beginning in E flat in eighth notes, Klindworth in sixteenths. The close, as Schumann says, “would inspire a poet to write words to it.”

How difficult it is not to speak of Chopin except in terms of impressioned prose. Louis Ehlert, classicist by profession, but a romantic in feeling, wrote of the second Ballade: “Perhaps the most touching of all that Chopin has written is the tale of the F major Ballade. I have witnessed children lay aside their games to listen thereto. It appears like some fairy-tale that has become music. The four-voiced part has such a clearness withal, it seems as if warm spring breezes were waving the little leaves of the palm trees. How soft and sweet a breath steals over the senses and the heart!” This Ballade, though dedicated to Robert Schumann, did not excite his warmest praise. “A less artistic work than the first,” he wrote, “but equally fantastic and intellectual. Its impassioned episodes seem to have been inserted afterward. I remember very well that when Chopin played this Ballade for me it finished in F major; it now closes in A minor.” However, Chopin’s musical instinct was seldom at fault, an ending in the major would have hurt this tone-poem, written, as the composer says, under the direct inspiration of Mickiewicz’s “Le Lac des Willis.” Niecks does not accept Schumann’s dictum as to the supposed inferiority of this second Ballade. He is quite justified in asking how “two such wholly dissimilar things can be weighed in this fashion.” In truth they cannot. “The second Ballade possesses beauties in no way inferior to those of the first,” he continues. “What can be finer than the simple strains of the opening section! They sound as if they had been drawn from the people’s store-house of song. The entrance of the *presto* surprises, and seems out of keeping with what precedes; but what we hear after the return of the *tempo primo*—the development of those strains, or rather the cogitations on them—justifies the presence of the *presto*. The second appearance of the latter leads to an urging, restless *coda* in A minor, which closes in the same key and *pianissimo* with a few bars of the simple, serene, now veiled

first strain.” Rubinstein bore great love for this second Ballade. This is what is meant for him: “Is it possible that the interpreter does not feel the necessity of representing to his audience—a field flower caught by a rush of wind, a caressing of the flower by the wind; the resistance of the flower, the stormy struggle of the wind; the entreaty of the flower, which at last lies there broken; and paraphrased—the field flower a rustic maiden, the wind a knight.”

I can find “no lack of affinity” between the *andantino* and *presto*. The surprise is dramatic, withal rudely vigorous. Chopin’s robust treatment of the first theme results in a strong piece of craftsmanship. The episodic nature of this Ballade is the fruit of the esoteric moods of the composer. It follows a hidden story, and has the quality—as has also the second Impromptu—of great, unpremeditated art. It shocks one by its abrupt, but by no means fantastic, transitions. The key-color is changeful, and the fluctuating themes are well contrasted. It was written at Majorca when the composer was only too noticeably disturbed in body and soul. *Presto con fuoco* Chopin marks the second section. Like Klindworth, Kullak prefers the E nine bars before the return of the *presto*. At the eighth bar, after this return, Kullak adheres to the E, instead of F at the beginning of the bar, treble clef. Klindworth indicates both. Nor does Kullak follow Mikuli in using a D in the *coda*; he prefers D sharp instead of a natural. I wish this Ballade were oftener heard in public. It is almost neglected for the third in A flat, which, as Ehlert says, has the voice of the people.

The third Ballade, once known as the “Undine,” after the poem of Mickiewicz, is the schoolgirl’s delight, who familiarly toys with its demon, seeing only favor and prettiness in its elegant measures. In it “the refined, gifted Pole, who is accustomed to move in the most distinguished circles of the French capital, is preëminently to be recognized,” remarks Schumann. Forsooth, it is aristocratic, gay, piquant, graceful, and also something more. Even in its playful moments there is delicate irony, a spiritual sporting with graver and more passionate emotions. Those broken octaves which each time usher in the second theme, with its infectious rhythmic lilt, what an ironically joyous fillip they give to the imagination! “A coquettish grace—if we accept by this expression that half unconscious toying with the power that charms and fires, that follows up confession with reluctance—seems the very essence of Chopin’s feeling.” Ehlert evidently sees a ball-room picture of brilliancy, with the regulation tender avowal. But the episodes in this Ballade are so attenuated of grosser elements that none but psychic meanings should be read into them. The disputed passage is on the fifth page of the Kullak edition, after the trills. A measure is missing in Kullak, who, like Klindworth, gives it a footnote.

To my mind this repetition adds emphasis, though it is a formal blur. And what an irresistible moment it is, this delectable territory, before the darker mood of the C sharp minor part is reached. Niecks becomes enthusiastic over the insinuation and persuasion of the work, "the composer showing himself in a fundamentally caressing mood." The ease with which the entire composition floats proves that when in mental health Chopin was not daunted by larger forms. There is moonlight in this music, and some sunlight too, but the prevailing moods are coquetry and sweet contentment. Contrapuntal skill is shown in the working-out section. Chopin always wears his learning lightly, it does not oppress us. The inverted dominant pedal in the C sharp minor episode reveals, with the massive *coda*, a great master. Kullak suggests some variants. He uses the transient shake in the third bar, instead of the *appoggiatura* which Klindworth prefers. Klindworth attacks the trill on the second page with the upper tone, A flat. Kullak and Mertke—in the Steingraber edition—are in substantial agreement in the performance of the passage. Mikuli is the most logical.

About the fourth and glorious Ballade in F minor I could write a volume. It is Chopin in his most reflective, yet most lyrical mood. A passionate lyrism is the keynote of the work, with a *nuance* of self-absorption, suppressed feeling—truly Slavic this trait of shyness—and a concentration that is remarkable even for Chopin. The narrative tone is sometimes missing after the first page, a rather moody and melancholy pondering often usurping its place. It is the mood of a man who examines with morbid, curious insistence the malady that devours his soul. This Ballade is the companion to the Fantaisie-Polonaise, and, as a Ballade, "fully worthy of its sisters," to quote Niecks once more. Its theme in F minor has the elusive charm of a very slow, mournful waltz, and returns twice jewelled,

yet never overlaid. Here is the very apotheosis of the ornament; in the figuration the idea is displayed in dazzling relief. There are episodes and transitional passage-work distinguished by novelty and the highest art. At no place is there virtuosity for its own sake. The cadenza in A is a pause for breath, rather a sigh, before the rigorously logical imitations which presage the reëntrance of the theme. How wonderful is the treatment of the Introduction. What a harmonist is Chopin. Consider the scales beginning in D flat for the left hand—how suave, how satisfying is this page. And what could be more evocative of dramatic suspense than the sixteen bars before the mad, terrifying *coda*. How the solemn splendors of the half-notes weave an atmosphere of mystic tragedy. De Lenz in his "Great Piano Virtuosos of our Time" (G. Schirmer)—a book I heartily commend to music students for its sympathetic portraits of Liszt, Chopin, Tausig and Henselt—describes the interpretation of the Ballade at the hands of the mighty Karl Tausig. He mentions a "lingering" in the reading which is the *tempo rubato*, as a rule fatally misunderstood by the majority of Chopin players. De Lenz in a note quotes Meyerbeer—Meyerbeer, who quarrelled with Chopin over the rhythm of a certain Mazurka—as asking: "Can one reduce women to notation? They would breed mischief were they emancipated from the measure."

There is poetic passion in the curves of this most eloquent composition. It is Chopin at the summit of his supreme art, an art alembicated, personal, intoxicating. I know nothing in music like the F minor Ballade, nothing so intimate, so subtly distinctive.

James Huneker

BALLADES.

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Première Ballade.

3

F. CHOPIN. Op. 23.

à Mr. le Baron de STOCKHAUSEN.

Largo.

f pesante

1.

p

Moderato.

Ed.

***)**

*) The Princess M. Czartorvska, Frau F. Streicher, and Dr F. von Hiller maintain the authenticity of this Eb in opposition to the D of earlier editions.

First system of musical notation, measures 1-4. The treble clef staff contains chords with fingerings 5, 35, 45, 4, and 3. The bass clef staff contains a melodic line with fingerings 4, 1, 4, 4, and 2, including a trill (tr) in measure 3.

Second system of musical notation, measures 5-8. The treble clef staff continues with chords. The bass clef staff has whole notes. Measure 8 is marked *riten.*

Third system of musical notation, measures 9-12. The treble clef staff features a complex melodic line with many fingerings (e.g., 4 3 2, 5 2 3, 1, 5 4 3, 2 1, 2 3 5 4 3, 2 1, 2 3 4 2 3 5 4 3 2). The bass clef staff has chords. Measure 12 is marked with an asterisk (*).

Fourth system of musical notation, measures 13-16. The treble clef staff has a melodic line with fingerings 1, 5, 2, 3, 2, 2, 3, 2. The bass clef staff has chords. Measure 14 is marked *p*. Measure 16 is marked with an asterisk (*).

Fifth system of musical notation, measures 17-20. The treble clef staff has a melodic line with fingerings 2 4 3, 2 4 3, 4 2, 5 3 2. The bass clef staff has chords. Measure 19 is marked *agritato*. Measure 20 is marked with an asterisk (*).

Sixth system of musical notation, measures 21-24. The treble clef staff has a melodic line with fingerings 2 4 3, 2 4 3, 4 2, 5 3 2. The bass clef staff has chords. Measure 24 is marked with an asterisk (*).

sempre più mosso

5

This page of musical notation is for a piano piece, featuring six systems of staves. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The tempo instruction *sempre più mosso* is at the top. The page number 5 is in the top right corner. The notation includes various musical elements such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte) and *l.h.* (left hand). Ornaments are marked with a stylized 'w' and an asterisk. The piece concludes with a double bar line and repeat signs.

36891

calando *smorz.*

Meno mosso.
sotto voce

riten. *pp*

sempre pp

36391

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. Performance instructions like 'calando', 'smorz.', 'Meno mosso.', 'sotto voce', 'riten.', 'pp', and 'sempre pp' are interspersed throughout the score. Fingerings and articulation marks are also present.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 3/4. The piece includes various musical elements such as triplets, slurs, and dynamic markings.

The first system features a triplet in the right hand and a descending scale in the left hand. The second system includes a triplet in the right hand and a descending scale in the left hand, with the instruction *sempre dim.* (sempre diminuendo). The third system includes a triplet in the right hand and a descending scale in the left hand, with the instruction *rallent.* (rallentando) and *a tempo.* (a tempo). The fourth system includes a triplet in the right hand and a descending scale in the left hand, with the instruction *pp* (pianissimo). The fifth system includes a triplet in the right hand and a descending scale in the left hand, with the instruction *pp* (pianissimo). The sixth system includes a triplet in the right hand and a descending scale in the left hand, with the instruction *pp* (pianissimo).

The notation includes various musical symbols such as notes, rests, slurs, and triplets. The dynamics range from *pp* (pianissimo) to *fz* (forzando). The piece concludes with a final chord in the right hand and a descending scale in the left hand.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various chords, scales, and technical markings. The first system begins with a treble staff containing a scale-like passage and a bass staff with chords. A dynamic marking of *ff* (fortissimo) appears in the second system. The notation is interspersed with markings such as *xw.* and asterisks (*). The piece concludes with a final system featuring a treble staff with a scale-like passage and a bass staff with chords. The page number 8 is located in the top left corner.

36391

This page of musical notation consists of five systems of staves, primarily in the bass clef. The notation includes complex fingerings, dynamics, and articulation.

- System 1:** Features a series of chords and single notes with fingerings (1-5) and articulation marks (*). The right hand has a melodic line with a trill-like figure.
- System 2:** Starts with a *fff* (fortissimo) dynamic. The right hand has a descending melodic line with fingerings. The left hand has a series of chords. The system ends with a *dim.* (diminuendo) dynamic.
- System 3:** The right hand has a series of eighth notes with fingerings. The left hand has a series of chords. The system is marked *più animato.* (more animated).
- System 4:** The right hand has a series of eighth notes with fingerings. The left hand has a series of chords. The system ends with a trill-like figure.
- System 5:** The right hand has a series of eighth notes with fingerings. The left hand has a series of chords. The system ends with a trill-like figure.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical elements such as slurs, ties, and dynamic markings.

The first system features a complex melodic line in the right hand with numerous fingerings (e.g., 2, 1, 5, 2, 3, 1, 5, 2, 4, 1, 5, 2, 4, 3, 1) and a bass line with chords and single notes. The second system continues the melodic development with similar fingerings. The third system introduces a new melodic phrase in the right hand, with fingerings like 2, 1, 5, 2, 4, 1, 5, 2, 4, 3, 1. The fourth system shows a more active bass line with chords and single notes, and the right hand has a melodic line with fingerings like 1, 2, 3, 4, 5, 4, 2, 1, 3, 4, 5, 4. The fifth system features a melodic line in the right hand with fingerings like 1, 2, 3, 4, 5, 4, 2, 1, 3, 4, 5, 4, and a bass line with chords and single notes. The sixth system concludes with a melodic line in the right hand and a bass line with chords and single notes, marked with a forte (*ff*) dynamic.

Key markings include *And.* (Andante) and *cresc.* (crescendo). The notation is highly detailed, with many slurs and ties indicating phrasing and articulation.

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short study. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The music features complex fingerings, often indicated by numbers 1-5 above or below notes. Dynamics include 'leggiere' (light), 'f' (forte), 'p' (piano), and 'ff' (fortissimo). There are also markings like 'Ced.' (Crescendo) and 'Dec.' (Decrescendo), as well as asterisks (*) indicating specific points of interest or breath marks. The notation includes many slurs, ties, and articulation marks, suggesting a highly technical and expressive piece. The page number '11' is visible in the top right corner.

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

The first system shows a treble staff with a triplet of eighth notes and a bass staff with a series of eighth notes. Dynamics include *And.* and *And.* with asterisks.

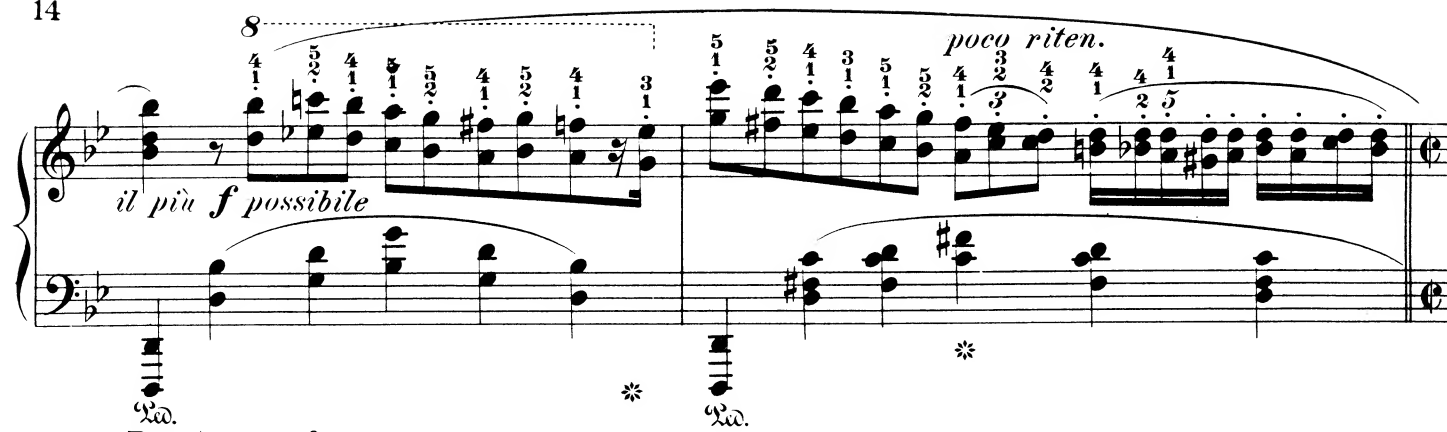
The second system continues the melodic lines with fingerings (e.g., 5 5 4, 2 1, 5 4 3) and includes the instruction *riten.* (ritardando) and *dim. rall.* (diminuendo, rallentando).

The third system begins with *Meno mosso.* (less motion) and *pp sempre sotto voce* (pianissimo, always sotto voce). It features a treble staff with a descending scale and a bass staff with a series of eighth notes.

The fourth system includes the instruction *cresc.* (crescendo) and *f* (forte). The bass staff has a series of eighth notes.

The fifth system includes the instruction *p* (piano) and *f* (forte). The bass staff has a series of eighth notes.

The sixth system includes the instruction *cresc.* (crescendo) and *And. appassionato* (Andante, passionately). The bass staff has a series of eighth notes.



8

il più f possibile

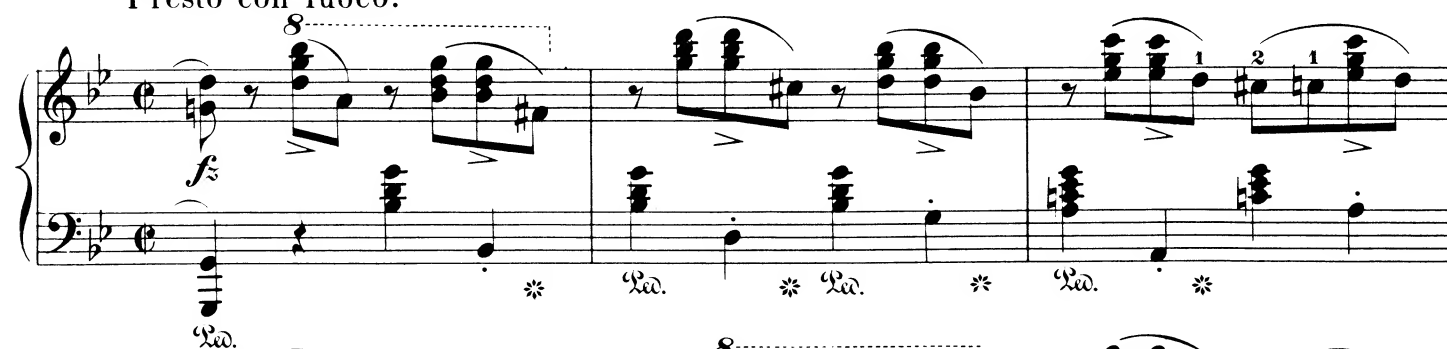
poco riten.

4 1. 5 2. 4 1. 5 1. 5 2. 4 1. 5 2. 4 1. 3 1.

5 1. 5 2. 4 1. 3 1. 5 1. 5 2. 4 1. 3 2. 4 2. 4 1. 4 2. 5

Λω. *

Presto con fuoco.



8

f

Λω. *



8

f

Λω. *



Λω. *



Λω. *



Λω. *

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a 'cresc.' marking. The second system has a 'f' marking. The third system has a 'cresc.' marking. The fourth system has a 'f' marking. The fifth system has a 'f' marking. The sixth system has a 'f' marking. The page number '15' is in the top right corner.

36891

First system of the musical score. The right hand features a melodic line with triplets and sixteenth notes, marked with a '3' and a '6'. The left hand provides a harmonic accompaniment. A 'cresc.' (crescendo) marking is present in the right hand.

Second system of the musical score. The right hand continues the melodic line with various fingerings (1, 2, 3, 4, 5) and a '6' marking. The left hand has a more complex accompaniment with a '29' marking.

Third system of the musical score. The right hand features a melodic line with a '1' marking. The left hand has a more complex accompaniment with a '29' marking.

Fourth system of the musical score. The right hand features a melodic line with a '21' marking. The left hand has a more complex accompaniment with a '21' marking. Dynamics include *fz*, *p riten.*, and *f accel.*

Fifth system of the musical score. The right hand features a melodic line with a '28' marking. The left hand has a more complex accompaniment with a '28' marking. Dynamics include *fz*, *p riten.*, and *ff accel.*

Sixth system of the musical score. The right hand features a melodic line with a '3' marking. The left hand has a more complex accompaniment with a '3' marking. Dynamics include *fff poco riten.* and *accel.*